

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Parade of Lights Preview / FREE	December 5, 7:30 p.m.	CSU
All-Choral Holiday Concert	December 6, 7:30 p.m.	GCH
Concert Orchestra Concert / FREE	December 8, 7:30 p.m.	ORH
Virtuoso Series Concert / Wesley Ferreira, Jana Starling, Clarinet	December 9, 7:30 p.m.	ORH
Graduate Chamber Ensemble Recital / FREE	December 10, 7:30 p.m.	ORH
Symphonic Band Concert	December 12, 7:30 p.m.	GCH
Wind Symphony Concert	December 13, 7:30 p.m.	GCH
CSU Honor Band Festival Concert / FREE	December 14, 2 p.m.	GCH
Freshman Voice Studio Recital / FREE	December 15, 2 p.m.	ORH

DANCE PERFORMANCES

Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

www.CSUArtsTickets.com

UNIVERSITY CENTER FOR THE ARTS SEASON SPONSORS



www.bwui.com



www.FNBO.com

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

CONDUCTED BY **WES KENNEY**
WITH **BRYAN WALICK** PIANO

150
Continues

December 3, 7:30 p.m.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA: DECEMBER 3

WES KENNEY, Conductor

BRYAN WALLICK, Piano

DREW MENDIZABAL, Graduate Teaching Assistant

RIMSKY-KORSAKOV (1844-1908) Polonaise from *Christmas Eve* (1894-1895)

Conducted by Drew Mendizabal

RACHMANINOFF (1873-1943) *Rhapsody on a Theme of Paganini*, op. 43 (1934)
(Theme and 24 Variations)

Dr. Wallick

GOTTSCHALK (1829-1869) / Orch. MCDERMOTT *Grande Tarantelle*, op. 67 (1868)

Dr. Wallick

Intermission

BRAHMS (1833-1897) Symphony No. 4, op. 98 in E minor (1884-1885)

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

State of Generosity

Your gift to the School of Music, Theatre, and Dance provides crucial scholarship support, enables the evolution of our programs and performances, and gives our students the opportunity to obtain their education in the one of the region's most distinctive facilities for arts students.

Every gift matters.

To learn more or make a gift visit uca.colostate.edu/giving or call (970) 491-3558

the Chateau Differdange in Luxembourg, on the Tivoli Artists Series in Copenhagen, Ravinia's Rising Star Series, Xavier Piano Series (Cincinnati), Scottsdale Center's Steinway

Series, Sanibel Island Music Festival, and the Classics in the Atrium Series in the British Virgin Islands. In 2002, Mr. Wallick played two solo performances at Ledreborg Palace for HRH Princess Marie Gabrielle Luxembourg, and HRH Prince Philip Bourbon de Parme.

Bryan Wallick is an avid chamber musician and has performed with violinists Yi-Jia Susanne Hou, Nikita Boriso-Glebsky, Rachel Lee Priday, Miriam Contzen, Sergei Malov, Zanta Hofmeyer, and cellists Zuill Bailey, Alexander Buzlov, Alexander Ramm, Wolfgang Emmanuel Schmidt and Peter Martens. In 2015, he took over as artistic director of Schalk Visser/Bryan Wallick Concert Promotions, which hosts many international musicians who perform concert tours throughout South Africa. Mr. Wallick was a guest soloist at the 2019 International Keyboard Odysiad and Festival in Colorado and has been invited to judge the 2nd Olga Kern International Piano Competition in Albuquerque, New Mexico, in Nov. 2019.

Bryan Wallick's 2019-2020 engagements include return engagements with the Johannesburg Philharmonic, Kwa-Zulu Natal Philharmonic, debut performances with the Memphis Symphony Orchestra, Colorado State University Symphony, Gauteng Philharmonic Orchestra, and recitals at Colorado State University, University of Texas (Austin), University of Texas (El Paso), Scottsdale Center in Arizona, Ravinia Festival, and throughout South Africa and Zimbabwe.

Mr. Wallick was given a grant in 2006 by the Scottsdale Center for the Performing Arts to explore his synesthetic realities in a multimedia project that allows the audience to see the colors he experiences while performing. Synesthesia is the ability to experience two or more sensory experiences with one stimulus. Bryan Wallick sees colors with each musical pitch and has created a computer program that projects images of his colored visions to the audience.

Mr. Wallick studied with Jerome Lowenthal in New York City where he was the first Juilliard School graduate to receive both an undergraduate Honors Diploma (2000) and an accelerated master's degree (2001). He continued his studies with Christopher Elton in London at the Royal Academy of Music where he was the recipient of the Associated Board International Scholarship, receiving a Post-graduate Diploma with Distinction, and previously studied with Eugene and Elisabeth Pridonoff at the Cincinnati College Conservatory of Music. Mr. Wallick has recently been appointed as assistant-professor of music, piano, at Colorado State University. George Plimpton's feature article on Bryan Wallick appeared in the March 2002 edition of Contents magazine.

Andrew Mendizabal is a 2019 graduate of the University of Nevada, Reno with a Bachelor of Music Education. A native of Las Vegas, Drew studied the clarinet at UNR where he participated in many types of ensembles, as both an instrumentalist and conductor. He began his studies in conducting with Dr. Jason Altieri, Director of Orchestras at UNR. He conducted his own chamber ensembles as well as serving as the Drum Major for the Wolf Pack Marching Band for four years. He interned with the Reno Pops Orchestra and worked closely with Director Jane Brown. He was able to explore different types of pop music as well as dive into music of the classical setting. Additionally, Drew worked with Jane Brown at Hug High School and Steve Schifferdecker at Cold Springs Middle School for his student internship.

Drew is now pursuing a Master of Music degree in Orchestral Conducting under the direction of Maestro Wes Kenney. Additionally, he serves at the graduate teaching assistant for the Colorado State University Orchestras. Drew is continuing his clarinet studies under Dr. Wesley Ferreira and plays in the CSU Wind Symphony. Tonight's performance marks Drew's conducting debut with the Colorado State University Symphony Orchestra.

BIOGRAPHIES



Wes Kenney is now in his seventeenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the University Symphony Orchestra and Chamber Orchestra as well as Ralph Opera Program productions, and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Stravinsky's Rite of Spring, Mahler symphonies No. 1, 5, and 7, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named music director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra to Europe twice on tours through Austria, Slovenia, Czech Republic, Italy, France, and Spain. Mr. Kenney has also taken DYAO to Carnegie Hall for two successful concerts. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 17th season as Music Director of the fully professional Fort Collins Symphony. In the summer of 2004, he was named to an additional post of Music Director of Opera Fort Collins, helping that organization establish a full season of three productions a year. Mr. Kenney was named the 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the summer 2007 Varna (Bulgaria) International Conducting Competition. He travelled back to Bulgaria in 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Recent appearances include the Changwon (South Korea) Philharmonic—where he will return next June, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Riverside Symphonia (NJ) Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference and American String Teachers Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside the late Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of CSU's Master of Music, Music Education—Conducting Specialization; featuring a summer seminar, the program is designed to allow music educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule für Musik and Darstellende Kunst (Vienna).



Bryan Wallick is gaining recognition as one of the great American virtuoso pianists of his generation. Gold medalist of the 1997 Vladimir Horowitz International Piano Competition in Kiev, he has performed throughout the United States, Europe, and Africa. Mr. Wallick made his New York recital debut in 1998 at Carnegie's Weill Recital Hall and made his Wigmore Hall recital debut in London in 2003. He has also performed at London's Queen Elizabeth Hall with the London Sinfonietta and at the St. Martin-in-the-Fields Church with the London Soloist's Chamber Orchestra.

In recent seasons, Mr. Wallick has performed with the Arizona Musicfest All-star Orchestra, Boise Philharmonic, Brevard Symphony, Cape Town Philharmonic, Cincinnati Pops, Evansville Philharmonic, Eastern Cape Philharmonic, Free State Symphony, Gauteng Philharmonic, Illinois Philharmonic, Johannesburg Philharmonic, Kentucky Symphony, Kwa-Zulu Natal Philharmonic, Phoenix Symphony, Portland Symphony, and Winston-Salem Symphony; he has also

collaborated with Erich Kunzel, Marvin Hamlisch, Robert Moody, Daniel Raiskin, Daniel Boico, Arjen Tien, Yasuo Shinozaki, Andrew Sewell, Vladimir Verbitsky, Victor Yampolsky, Josep Vicent, Leslie Dunner, Alfred Savia, Christopher Confessore, and Carmon Deleon among others. Mr. Wallick has performed recitals at

PROGRAM NOTES:

Polonaise from the Opera *Christmas Eve*

Nikolai Rimsky-Korsakov (1844-1908)

Russian composer Nikolai Rimsky-Korsakov based his opera, *Christmas Eve* (1894-5), on the story "Evenings on a Farm near Dikanka" by the Russian author Nikolai Gogol. This opera was the fourth to be based on the story following two that were written prior by Tchaikovsky. Rimsky-Korsakov's treatment of the story in his libretto was taken too far to hold its own on the stage; reviews of the opera were very critical. However, the magic of the opera lies not in the libretto itself, but in the music. Korsakov stated in an autobiography, "this mistake gave me the chance to write a lot of interesting music"

The Polonaise from act III of the opera is indeed just a snippet of the interesting music. It is exemplary of Korsakov's use of color and harmony. This arrangement, by Charles Woodhouse, includes the main themes of the original Polonaise from both the opera and the suite, which was written later. The beginning is in the style of a march, characteristic to the Polish musical genre. The main theme is transformed by Korsakov's harmonic language and texture of the orchestra. Eventually we arrive to the beautiful trio, passing through a gentler color. After a prolonged build-up we arrive back to the main march theme with grandeur. The piece ends on a Coda that propels us to the grand ending for the full orchestra.

~ notes by Andrew Mendizabal, University Orchestras GTA

Rhapsody on a Theme of Paganini

Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff is considered one of the great late-romantic Russian composers. Although most of his works were composed in the twentieth century, his music follows the emotional tendencies of the romantic era rather than following the neoclassical trends of the twentieth century. Rachmaninoff's *Rhapsody on a Theme of Paganini*, composed for solo piano and orchestra, was inspired by a theme by violinist Niccolò Paganini (1782-1840). Paganini is considered to have been one of the most virtuosic musicians in history, and legend has it that a deal with the devil may have brought about his remarkable abilities. His Caprice No. 24 for solo violin, presents a theme with eleven variations in A minor. Rachmaninoff composed his own *Rhapsody* in 1934. The piece sends the orchestra on an exploration of twenty-four variations on this same theme, not only varying rhythms and ornamentation, but also experimenting with character, tempo, key centers, and color. The work begins with an introduction that outlines the recurring theme rather than presenting the motive clearly. After completing the first six variations, which demonstrate many of the same tendencies as Paganini himself, the seventh variation takes a turn towards Rachmaninoff's own compositional style. At one point, Rachmaninoff presents the *Dies Irae* from the *Mass for the Dead* in the sustained piano while the bassoon and cellos continue providing a variation on Paganini's theme. Rachmaninoff incorporated the Dies Irae into many of his compositions to symbolize death and this variation may reference Paganini's deal with the devil. The eleventh variation transitions to a character of love, the thirteenth is a minuet, followed by a heroic fourteenth, and so on. A piano cadenza precedes the final variation, which reaches a climax before one final tribute to Paganini in the final measures of the piece. Rachmaninoff performed the solo piano part of *Rhapsody on a Theme of Paganini* with the Baltimore Symphony for its 1934 premiere, now eighty-five years ago.

Grande Tarantelle

Louis Moreau Gottschalk (1829-1869)

2019 marks the 150th death anniversary of Louis Moreau Gottschalk, who is recognized as the first great American concert pianist. Born in New Orleans in 1829 to a German-Jewish father and a Creole mother, Gottschalk was exposed to African-Caribbean folk songs and folk-based melodies throughout his childhood. He later commonly used Latin-American rhythms and folk tunes in his compositions, which became signature characteristics of his compositional style. Gottschalk's music was innovative for his time, and paved the way for future jazz and ragtime composers. The title *Grande Tarantelle* originates from the

PROGRAM NOTES (Cont.)

word “Tarantism,” which became popular in the fifteenth century due to a legend originating in Taranto, a city in southern Italy. The story tells of a summertime phenomenon, experienced after the bite of a tarantula spider. Resulting symptoms included a frenzied outbreak of dancing that could only be cured by music. Although the legend has dissipated, the genre of music it inspired is still composed today. This dance is now known as the *tarantella*. Recognizable musical characteristics of a modern tarantella include compound meters such as 6/8, Latin-based rhythms, and the use of tambourines and castanets. Gottschalk’s *Grande Tarantelle*, composed for piano and orchestra and premiered in 1869, presents many of the characteristic Creole folk themes that Gottschalk often implements in his music.

~ notes by Carly Nelson

Symphony No. 4 in E minor, op. 98

Johannes Brahms (1833–1897)

Johannes Brahms was ever so secretive after the successful premiere of his third symphony in December of 1883. The public was left in the dark; not even his close circle of friends knew what the brilliant composer was up to. Rumors of a cello concerto in the works spread rapidly, but what no one expected was the impending **Symphony No. 4 in E minor**. The symphonic masterpiece was drafted in the summer of 1884 and completed in 1885. It was not written for the Vienna Philharmonic, as were his two preceding symphonies, but instead for the Meiningen Court Orchestra under the direction of his friend, Hans von Bülow. When Brahms finished the work, he held a closed gathering in early October for his friends. He arranged the piece for piano four hands, and played with his colleague, Ignaz Brull. A quiet atmosphere plagued the room moments after the first movement finished. Before the two performers could continue on, however, the silence was broken by well-known critic and friend, Eduard Hanslick, who claimed to have just received a “beating by two incredibly intelligent people” during the entirety of the first movement. This response was typical of Brahms’s colleagues, who claimed the symphony was too academic and obscure and would not be well received. One even begged Brahms not to have the symphony performed. The reaction from the public, however, was contrary to those of Brahms’s friends. The piece premiered on October 25 under the composer’s own direction to enormous acclaim. Bülow, pleased by the reaction, took the orchestra and Brahms on tour, leading to the work’s subsequent popularity throughout Germany and the rest of northern Europe.

The fourth symphony has three distinctive features that make it stand out: its unifying themes, its harmonic congruence, and the use of augmented triads. In addition to these, Brahms drew inspiration from his studies in the 1870s of Renaissance and Baroque music, especially the forms and harmonies of Bach and Handel. These studies influenced the harmonic language of the entire fourth symphony, but is seen most specifically in the fourth movement, which is modeled on a Baroque passacaglia. The symphony’s first movement starts with a recurring sigh of descending thirds from the strings, answered by the inverse of ascending thirds shortly thereafter. The thirds, core to Brahms’s compositional style, play an important role throughout the symphony. The second and third movements are rich in Brahms’s harmonic language. The second movement initially starts in E major but explores C as a tonal center. Third relationships appear again in different thematic material to keep things interesting. The third movement is in a typical scherzo dance style, despite completely abandoning the usual scherzo form. The movement’s tonality of C major makes more distinct to the listener the E-C relationship that he hints at throughout the work. The last movement is monumental. The beginning is a eight-bar theme that seems to be influenced by J.S. Bach. Brahms immediately creates tension with the use of extended harmonies. The rest of the movement is a brilliantly-conceived passacaglia in a loose sonata form structure, proving Brahms’s mastery of blending Baroque and Romantic styles. Arnold Schoenberg later notes the romantic composer’s harmonic experimentation and thematic invention as paving the way for the “unrestricted musical language” of the twentieth century. Brahms, much like his colleagues, worried the fourth symphony possessed a depth to its compositional structure that only an exceptional listener could understand. It is so strikingly different from his first three symphonies, yet it creates a yearning in audiences to the end; its genius cannot be understated.

~ notes by Andrew Mendizabal, University Orchestras GTA

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

.....
WES KENNEY, Conductor
ANDREW MENDIZABAL, Graduate Teaching Assistant

Violin I

Nancy Hernandez,
concertmaster
 Krystian Salva,
asst. concertmaster
 Rhea Chan
 Landon Fennell
 Cheryl Fox +
 Mary Fox
 Corban Green
 Peng Liu
 Amelie Peccoud
 Ryan Wessel

Violin II

Dmitri Ascarrunz **
 Steven Hsu *
 Brooke Der
 Madison Kubala
 Tabitha Lindahl
 Laura Mariea
 Frances Martin
 Devon Mayes
 Jennifer Tran

Viola

Regan DeRossett **
 Carly Nelson *
 Troy Cao
 Garret Durie
 Cris Gade
 Lexi Hersh
 Chris Huang
 Laurel Ladzinski
 Xareny Polanco
 Madelyn Reynolds
 Hailey Simmons

Cello

Mitch Smith, **
 Faith Rohde *
 Sasha Chappell
 Herman Chavez
 Faith Christen
 Annie Koppes
 Alex Koster
 Ashley Parra López
 Addison Phillips
 Sophia Ressler

Bass

Michael Rinko **
 Zachary Niswender *
 Myah Precie

Flute

Carmen Chavez **
 Julia Kallis
 Elisabeth Richardson,
 piccolo

Oboe

Kyle Howe **
 Kira Cunniff,
 english horn
 Rebecca Kopacz

Clarinet

Jerry Su **
 Zach Franklin
 David Leech

Bassoon

John Parker **
 Noah Beck
 Kyle Minthorn,
 contrabassoon

Horn

Isabel Waterbury **
 Kathlyn Dixon *
 Miranda Deblauwe
 Haley Funkhouser
 Kate Fieseler

Trumpet

Max Heavner **
 Jesse Glass
 Jacob Wilkinson

Trombone

Anna Varosy**
 Hailey Bruce

Bass Trombone

Peter McCarty

Tuba

Kelci Hartz

Percussion

Micahel Hamilton **
 Danny Moore
 Ian Maxwell
 Chase Hildebrandt
 Ben Stordeur

Harp

Abigail Enssle

2018-2019 APPLIED FACULTY

VIOLIN

Ron Francois
 Leslie Stewart
 Zo Manfredi

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

HARP

Courtney Hershey Bress

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
 Megan Lanz

OBOE

Andrew Jacobson

CLARINET

Wesley Ferreira
 Sergei Vassiliev

SAXOPHONE

Peter Sommer

BASSOON

Brian Jack

TRUMPET

Stanley Curtis

HORN

John McGuire

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
 Shilo Stroman

PIANO

Bryan Wallick

ORGAN

Joel Bacon

VOICE

Nicole Asel
 Tiffany Blake
 John Carlo Pierce